Another newspaper man who has recently left his profession for the theatrical calling is James O'Donnell Bennett, who, for years, was the tempestuous critic of the Chicago Journal. Mr. Bennett is just now an important member of the business staff of the Julia Marlowe effort, controlled by Charles Beneroft Dillingham. Bennett was always decorative delight as a critic, and there re numerous signs that he will continue to be pleasantly permeative as a follower of the stage profession. Dillingham, too, was once a newspaper worker. He was an important reporter on the Chicago Times, when Wilbur F. Story was there. Then he became dramatic critic of the New York Evening Sun. A year later he was appointed first assistant to Charles Frohman, He is now manager, not only of Miss Marlowe, but the Criterion Theater, New York,

Wilstach speaks three languages, plays

several musical instruments and writes

. . . .

poetry upon the slightest provocative.

Another journalist who has cut away. once and for all, from the profession of his youth, is Joseph Dillon, valued assistant in the managerial affairs of Richard Mansfield. Mr. Dillon left the newspaper office to assist in the starring venture of Miss Adele Ritchie. It was not a success, but Mansfield is; so Dillon will not soon return to pen and paper.

Francis O'Neill is another of the highgrade news writers who has gone le the Frohman forces. O'Neill's criticisms and gossip were long brilliant features of the Washington Post. Occasionally, since his entrance into the touring profession of the stage, Mr. O'Nelll has contributed glittering gems to his old columns. They always attract attention.

There has been within the week a disect advance in the public interest that centers about the Music Hall productions. The return of favorite singers, the new stage management and a growth in the chorus are reasons for the new sentiment. Music Hall conditions are especially interesting in that they show that the people are most excellent judges of what they want for amusement. There has never been the slightest public unfriendliness toward doings up at Fourteenth and Olive streets; a falling off in popular interest was the inevitable outcome of a falling away from standards. Now that the standards are restored, the applauding crowd is back again, and right glad to be there.

On another page may be found a presentment of some of the facts connected with the situation now confronting the Chorai-Symphony Society. That the society will continue its way seems to admit of small doubt, but there should be more of this. The city's pride should make plain sailing possible; the expenditure of enough money to remove all elements of fear for the future, the buying of needed instruments and the employing at all times of the best talent. Incidentally, the management might see its way clear to give more frequent prominence to really capable St. Louis so

If it were not for the tearful vivaciousness of May Yourtree, the young St. Louis woman who was on the Olympic programme last week as May Lambert, there would hardly be an apology for "Self and Lady." The play is composed of those very commonplace incidents of everyday life that look so impossible on the stage. But Miss Yourtree as the very young wife had all that innocent freshness and fluffiness with the hysterics and sobs that are so intangible, and so theoretically charming in real life. You could hear those tears coming long before the storm broke, and the eagerness for reconciliation in the caressug voice is what a woman calls "sweet." Miss Yourtree is a large woman who handles her spiendid figure well, and as she seems to be young and emotional, we may soon hope to see her in a role bringing all her powers into play. Frohman, the far-seeing, reems to comprehend that when she has rounded her acting, he has material in hand for a splendid emotional

Otherwise, excepting the experienced good acting of all the cast, there is nothing to the play. The plot is not original, and the humor in the situations is so old that it would be sacrilegious even to smile at anything so time-honored. The characters, if the actors were not what they are, would be utterly vapid and trivial ones. no utter driveling cheap satire from

The faint-hearted talk that contemplates the abandonment of the St. Louis Symphony Orchestra will but stimulate real elievers in the town's music to hold on to what they possess, improving it, season after season, until the band becomes an sician, wrote a letter to Mr. George D Markham last week, and so rich is the document in the elements of the present question that it is here reprinted:

"In regard to the possibility of abandonestra and replacing them by a series of concerts by the Thomas Orchestra, I beg to offer the following reasons why such a plan is in the nature of a serious

and better reason, this one, involving the city's reputation, alone should suffice to hestra. Shall the great city of St. Louis become entirely dependent upon Chicago for its orchestral concerts, as if it were but a suburban town? Why should we to have more or less fine orchestras. Why, not rather strive to so thoroughly improve of all the largest cities, St. Louis should our own home organization that it will tually reach the highest level of excelce? We can learn from Chicago the doing this very thing. A great orchestra was created within the limits of the city of Chicago by simple enough pronecessary expenses) and substraction (from

"2. Our Musical Development-Each community must go through its own peculiar and various stages of musical development. Though St. Louis stands not so far ad-vanced as some of her sister cities are in this respect—yet so much improvement has been made with the past decade as to per-mit the hope of greater progress. This view of the question is not to be despised view of the question is not to be despised or overlooked. No true citizen of St. Louis should willingly put atumblism blocks and



WITH THE ROGERS BROTHERS



LEE HARRISON COMEDIAN



PEAPL CASTAGNINO T THE NEW STANDARD



AS DOROTHY IN PICHARD CARVILL



EMMA RAY



MAUD LAMBERT AS LADY ANGELA.IN PATIENCE.

obstacles in the path of her musical improvement. No voice should be raised to ppose our having the delightful and instructive concerts given by the Thomas Orhestra. Rather should we feel the more stimulated each time we hear them to continue the endeavors to gain, sooner or later.

similarly great orchestral institution. "2. Examples Worth Following - The naming of other cities that have home orchestras and are, on that account, widely known as musical centers, should have some force as an aditional reason. New York, Boston, Philadelphia, Baltimore, Pittsburg, Cincinnati and San Francisco, all are known relinquish her musical identity by giving up her orchestra is hard to see. Shall our city fall back to its early state of primitive with the foremost eventually? Shall St. Louis take a place with many small provincial towns by depending upon Chicago for musical nourishment? The many ear-Symphony Orchestra will certainly answer this question with an unmistakable "No!"

Members of the late Metropolitan English Opera Company, now here as additions to the faces at Music Hall, say that one of the chief successes of the big Savage-Grau venture was achieved by Miss Josephine Ludwig of St. Louis. When a young sing-er's associates say such things of early efforts, there is such evident truth in them that they deserve consideration. Some of

"J. L. SCHORN."

the well-known members of the company getting large salaries, received neither the pplause nor the extravagant newspaper praise that came to Miss Ludwig in cities where she was entirely unknown.

All of this is very pleasing to those of us who clap hands when honest endeavor is recognized; and over in the neighborhood of Chouteau avenue, Grattan, La Salle and Dillon streets, there is a good deal of neighborhood pride over Miss Ludwig's merited success.

Two or three singe successes in the present season suggest possibilities in the direction f dramas that will tell smothing of our own national development. That the public is interested in history as pictured on the stage is proved by the many years of triumph that have attended that form

of dramatic literature. For many decades the history of France and England has been served to us across the footlights. Within the past ten years that a dozen plays dealing with the French. Revolution and other troublous periods in the affairs of that country have been notable successes. It is hardly necessary to point to the historical flavor of Sheakespeare, who, by many authorities, including Mr. Richard Mansfield, was a maker of is shocking to the faithful. It is now therefore, that something of our own na-tional achievement should be represented in the lime light of theatricals. The early colonial period is rich in incident that ourhi

to appeal to every American; the Revolution was so rich in movement that it is really wonderful that there has been so little of it on our own stage; and the period that followed, with its atmosphere and rare types of men, might furnish material for a dozen dramas of our own kind. If Robesplerre is attractive as a stage subject. what is the matter with Andrew Jackson Why not a peep at Washington or a dramatic version of the Canadian campaigns? The managers will say that Lincoln is too much of a contemporary, and they are doubless right, although Shakespeare kepl even closer to his time. There are incidents in plenty connected with the Louisiana Purchase, the Texas struggle and the Mexican war. The step has been taken in Janice Meredith and Richard Carvel. There s almost endless opportunity for more excellence along the same lines.

The Century Theater engagement of Stuart Robson is announced for the week of ganist. February 18, He will present his last sen son's "Oliver Goldsmith," which was written for him by Augustus Thomas. Mr. Robson's company this year includes John E Henshaw, Stephen Grattan, H. A. Weaver Sr.; Clifford Leigh, George Staley, Beaumont Smith, Maude White, Jeffreys Lewis, Ellen Mortimer and May Ten Broeck.

BILLS IN PROSPECT.

"Patience," the light opera by Gilbert and Sullivan, will be presented by the Castle Opera Company at Music Hall this week.

Marguerita Sylva and her company of lyric performers will be at the Century to-night in "The Princese Chic," pronounced "Sheek." The libretto is from the pen of Kirke La Shells. Mario Dressler will be at the Century Feb-

The Klaw and Erlanger Comedy Company with the Rogers Brothers will be at the Olympic Mon-day evening. The play is their latest success, "The Rogers Brothers in Central Park." John

Haydn's oratorio, "The Creation," will be rendered at the Odeon on Thursday evening, February 7, by the excellent organization, the Choral-Symphony Society. To-morrow night will be the occasion of the

benefit of Manager William Garen at Havlin's.

A combined orchestra, from the Imperial, the
Grand and Havlin's, will play during the presentation of the one-act farce. "A Minager's
Woes," to-morrow night. Mr. Garen will play

the week at the Grand Opera-house, beginning with to-day's matince. "Why Smith Left Home" is on the bill for the week of February 10. "Hello, Bill," the funny farce, will be at the

Imperial this afternoon and for the remainder of the week. "Kidnaped in New York," a sen-sational melodrams, is booked for the week of

Mr. and Mrs. Mark Murphy will present a new sketch called "The Seventh Son" at the Columbia this week. Howe, Wall and Waiters, musical comedians, will be seep in "Fun in a Railway Station." and an attractive programme follows. the week at the New Standard. The performance begins with a thirty-mindte burietle by W. L. Ballauf, entitled "Two Man With the Funny Touch."

The regular Sunday afternoon concert at the Odeon will give way to the Caledonian Society to-day, and a Queen Victoria Memorial Service will be hold. The concerts will be resumed next Sunday.

OF THE THEATER. The Choral-Symphony Society of this

GENERAL NEWS

city will present, on next Thursday evening at the Odeon, Haydn's famous oratorio, "The Creation." It seems that the disposition of pragremme makers to discard the formal classics for modern compositions is not always justified, for the simplicity and freshness of Haydn and Mogart are always enjoyed. Haydn's is the voice of the outdoor world.

The soloists at the Choral-Symphony Oratorio will be Mrs. Mamie Hissem-DeMoss, soprano; William H. Rieger, tenor; Erisc-son Bushnell, bass; Charles Galloway, or-

Mr. Sol Smith Russel has announced that he will resume acting in February and will revive the quaint and comic play of "A Foor Relation."

There is absolutely no truth in the published statement that Joseph Jefferson contemplates retiring from the stage. About once each year this denial is made neces

Mrs. Fiske has triumphed in San Francis co as in the great cities of the East. She was greeted on her first performance in "Becky Sharp" by an audience which for numbers and brilliancy was compared by the San Francisco newspapers with the first audience of the Grau Opera Company in that city. After a run of "Becky Sharp" Mrs. Fiske will appear in "Tess of the D'Urbervilles."

The French rights to Wilson Barrett's version of Sienkiewicz's novel, "Quo Vadis," have been purchased by M. Coquelin, who will, it is said, produce the play in Paris after the close of his present American tour. William Greet, the prominen "The Sign of the Cross" in this has the English rights for all but the cities in which Mr. Barrett is to present his c'aborate spectacular production.

Maude Odell's opening with the Baldwin-Melville Stock Company at the New Orleans Grand Opera-house has been success ful. The local critics have praised her, and she is in a fair way to become a favorite in the Crescent City.

John Drew as Richard Carvel, in the dramatization of Winston Churchill's pop-

ular novel of that name, occupied Chaples Frohman's Empire Theater, New York, for over 150 nights this season, and the run was the longest that Mr. Drew has yet scored in the metropolis. The cast shows a distribution of nearly forty speaking parts. The entire Empire presentation intact is to come to the Olympic Theater on the 11th inst.

At Mr. Guy Lindsley's entertainment at the Odeon next Saturday evening, these pu-plis will appear: The Misses Catherine Niehaus, Thais Magrane, Grace Benham, Marie Debau, Eleinor Dobson, Estelle Phillips, Emily Woods, Florence Barrett, and Messrs. Frank J. Lipp, Frank Lightner Amlar, J. A. Baker and Albert Lee Cunningham,

At Manager Garen's benefit at Havlin's to-morrow night, besides the farce "A Manager's Woes," a local feature will be a Mr. Guy Lindsley and his pupils will appear at the Odeon Saturday evening. February 8, in a N. G. M. Other attractions will be a cake varied programme. Two plays will be presented. walk in the costume and wooden shoes of "Noemie," from the French by T. W. Robertson.

THE MUSICAL AMATEUR: >- >-Liederkraus Society Promises Surprises-Interesting Recital by Young

esformers-Two Stransberger Conservatory Programm Performers - Iwo Stranberger Content and Personnel of St. Louis Amaileur Orchestra. 5 为九十四为所有所数多等。 WRITTEN FOR THE SUNDAY REPUBLIC. Director Richard Stempf of the Lieder- | Priday evening there was a recital of the

vation at the concert to be given next Sat-urday evening. Director Stempf and the rebor, you know, are the local expopents in an amateur way of that noble form of choral music known as German ieder. What the mysterious feature will be neither the director nor the choir will divulge. There will be the usual professional sts, but their identity is another secret for the time.

The earnest rehearsing two nights a week ately indicates more of a personal sacrifice than it seems at first blush. To the disinterested spectator the spirit which dictates such laudable action is almost incompre-hensible. And when one reflects that this same spirit animates almost the entire male population of 500 German cities, and is in the German men of the principal cities of North and South America, there opens a beautiful vista of what delegations from all these bodies could accomplish if they were to hold a convention in St. Louis during the World's Fair period. Just add to such a chorus delegations from the splendid Welsh singing societies scattered over the United States wherever there is a community of men from Wales, and contemplate what grand effects could be produced.

ways interesting. Here is one, given in Cal-cago: Bach's Fugue in C major, Bach's Handel arias, two minuets by Handel for the violin, Passacaglia by Handel-Thomson This is another, given in St. Louis recent-

ly by a number of South Side amateurs whose ages range from 12 to 18 years: Violin septette by Henkel, Dancla's Fifth Air, Robin Adair, Cavatira by Raff, Second Symphony by Dancia, "Blue Bells of Scotland," violin sextette by C. Borelli, Thome's "Sim ple Aveu," Ambrose Thomas's Raymond Overture, Blanchetan's Air and Variations and Playful Rockets by Reising. The per-formers were Misses Irene Granger, Alice chroeder, Myrtle Gorsline, Esther Stuart, Marion Jester, and Masters Clarence Kieln-schmidt, Fred Ehnts, Walter Reed, David K. Fgrguson, William Illig and Mr. H. N.

Pupils' recitals partake somewhat of com-

mencement exercises in high schools. On plane solo, by Rosellen; Mrs. Adelia Da nere, vocal solos, by Hawley and Mas-cherone; Miss Lottie Meinicke, plano solo, by Bohm; Hubert Bauernacha, his own compositions, the "Lamento" and "Alle-gro," which he recently published; Miss Nora Bieser, piano solo, by Nevin; D. J. Hart, vocal solos, by Shelly and Schubert; Master Robert Huelsick, plane solo, by Bohm; Mrs. C. Strassberger, vocal solos, by Moskowski and Miliard; Miss Clara Muckerman, Rubinstein plano solo, and Miss Emilie Scholz, plano solo, by Meyer.

presented in a recital by pupils at the same institution: Pinno roles, by Kieseihorst, Durand and Kunkel, Misses Plorence Zells, Laura Querl and Bertha Niebert; vocal solo, Miss Nora Goldbach; plane soles, by Auchester and Kuhl, Misses Edna Hanaus ky and Alice Seaman; violin solo, by Weber, Master Walter Stockho; plane soles, by Conrath and Mendelssohn, Misses Carry Conrad and Sarah Lonhagen; recitation, by Mire Adele Prange; plane solos by Massag-ni, Mendelssohn and Raff, Misses Ella Jor-dan, Edna Ruscher and Nora Goldbach; vocal solo, by Strange, Miss Jennie Beardsley plano solos, by Schubert and Chopin, James Richardson and Miss Laura Kupferer; violin solo, by Singele, J. H. Fischer, and plane solos, by Doehler and Verdi, Misses Clara Boeble and Hulds Borgmeier.

These young persons participated in a recital in North St. Louis last week: Misses Lulu Onk, Nettle Schaper, Lotta Krenning. Alving Conrad, Agnes Conrad, Stella Berger, Pauline Socker, Este Schulz, Flora Schulz, Florence Schluetter, May Purdum, Rosle Winter, Gertrude Rube, Mesers. Arthur Peters, Harry Jost and Frank Ditt-

While visiting in Minneapolis last we Mrs. Adelaide Daneri, an amateur of North St. Louis, took part in a number of musi-

played the Schubert number at the recital



MRS DE MOSS.

Two of the Soloists for the forthcoming "Creation" at the Odeon.

author of "Caste" and "David Garrick," and a farcical comedy, "The Arabian Nights," by

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in every home! It saves both money and suffering. It will save doctors' bills and prevent slokness. No one can afford to be without it.

READ THESE LETTERS.

MRS M. L. HILTON, Board Camp, Ark., writes: Two years ago I was taken ill with La Grippe and since then was not able to do a day's work. I was so ill I could not even do my housework. There was a pain in my right side all the time; my heart was so weak and my breath so short that it seemed as though I could hardly live. The first dose of "B-DROPS" that I took stopped that shortness of breath and now I am well. By son, who was troubled with Asthum, has also been cured through the use of your remedy.

"GENTLEMEN-I want to tell you what "S-DROPS" has done for my wife. She had La Grippe, and it terminated in Inflammatory Rhosmantism. I employed several of the best doctors I could find, but they did her no good. I took her to the flot Springs, and still she got no relief. I finally procured some of your "S-BROPS" and it worked like a charm, and a short time after she commenced to use it she equid open and work bar fingers, which she had not done for five years before, and today she is a well woman of seventy years. One of my neighbors had Inflammatory Rhosmatism and was given up by the doctors to die. I recommended "B-BROPS" and in a few weeks after he commenced to use it he could walk, and today he is a well man, forty years of age. He says "S-DROPS" saved his life, and I know it to be a fact. Yours respectfully,

SAMUEL PONTIUS, Nortonville, Kansas.

GENTLEMES—This is to certify that "B-DROPS" cured my wife of a very severe case.

GREVLEMEN—This is to certify that "S-DMOPS" cured my wife of a very severe case of Rhommatism. I had used various liniments and patent medicines, and had the best physicians in West Texas on her case, all with no effect. She grew worse all the time and got so she had to be turned in bed; had no use of herself and one side the arm and got so she had to be turned in bed; had no use of necretif and one such that leg, etc., looked as though it never would be restored. This looks pretty "thin," but it is a fact, and if anyone doubts it amdavit can be made as to its truth. Should anyone wish to know about this God-sent remedy le' them write me, inclosing self-addresses stamped envelope, and I will prove it. Gratefully,

JOHN OLIVER, Huckabay, Texas.



your name and address to Swancago, and you will be sent a bottle FREE TO ALL

A trial tottle will be given free of charge to every reader of this paper who is a sufferer from any of the above-named diseased. All that we ask you in return is that you take it as directed, and you will find it all that we claim. It costs you nothing, and you need feel under no obligations whatever in securing the trial treatment which we offer. Here is an opportunity to test a remedy without any expense to you. Certainly nothing can be fairer than this.

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June. Thereafter he will study in Europe.

At an entertainment in the North St. ouls Turner Hall last week these amsteurs were on the programme: Harry Leroy, tenor solo; Miss Von Der Ahe, plano; Miss C. Schillinger, soprano; Hubert Bauer-And at the Liederkranz Hall on Thurs

day night, Misses Hanna Bindbeutel and Stella Miller and Messrs. Theodore Westhus, Ernst Klecker and Eugene Wagner, with their teacher, D. Wenner, very creditably seng the difficult sextet from "Lucia di Lammermoor," which is a lyric of great dramatic value and pure, beautiful tones. At the same place Miss Nellie Holden played a violin solo.

will be given on Tuesday evening under the direction of Abram I. Epstein at the Odeon. Miss Cuddy is the St. Louis girl whom the tators at the amateur orchestra conerts point out as the young woman who has been playing on the plane since she was so high, you know. She will do some instrumental things at the recital herself. Other features for pleasant anticipation are the barytone solos of Alfred Hubbard. a talented amateur with a poetical sort of

While other amateur organizations are busily presenting musical novelties and con-certing for the edification of their friends, the St. Louis Amateur Orchestra steadily plods along with its Thursday evening rehearsals at the Beethoven Conservatory under Director Epstein. There are only two public concerts, at the beginning and near the end of the season. The intervening time is spent in preparation.

Progress and status in the orchestra is

systematically conducted on the competi-tive basis. You enter, for instance, as a second violin, and at a given time, when there is an excessive number of seconds, Director Epstein and Concertmeister Wil-liam Buchroeder, Jr., examine the candidates for the first-violin desks. The num-ber required are admitted according to their percentage. The player with the best percentage left at the second-violin desk is ap-pointed leader of that section, and stands next in line for promotion. At present the personnel of the orchestra is as follows: William Buchroeder, Jr., concertmeister. First Violins—Claire Lieber, Otto Dierker,

E. J. Wamsgans, Jacob Blumberg, T. W. Hallstrom, Otto Knecht, Alfred Davidson, Misses Marie Saussenthaler, Dorothy Quin-

lan, Lulu Rosenfeld, Susie B. Cuddy, Beryl Frey, Eva Menger and Grace Driscoll.

Second Violins—Misses Martha Kaminski,
Marie Abt, Catherine Bain, Marie Staed,
Berta Libby, Minnie Scheel, William Livingston, Fred Schlueter, Alfred Goldstein,
F. R. Schaefer, J. H. Powers, R. Olsem and
F. D. Newton.

Violas—A. Iburg, Edward Knoebel, John F. D. Newton, Violas—A. Iburg, Edward Knoebel, John H. Eggert, Charles Summa and Mrs. O. F.

H. Eggert, Charles Summa and Doering.
Violoncellos-Oswald Schraubstadter, R. W. Switzer, W. Schoenthaler, Frederick Schmidt and W. H. Fulcher.
Double Basses-H. Brinton, Fred Hoffman, O. Fritch, Henry J. Bone.
Harp-Miss Adele Ghio.
Flutes-Miss Chlos Millard, Howard Benoist and Robert Burns.
Piccolo Flute-Robert Burns.
Obes-L. E. Vogelsang and John C. Waiter.

Bassoons-A. P. Hebard and H. N. Poep-

ping.
French Horns-E. Thake, G. Zaenglin, O. Hess and C. P. Waite.
Cornets-Jesse French, Jr., B. Stege and Otto Tietjens.
Trombones-F. Schwartz, J. M. Wareham and F. H. Barry.
Tympanni - James S. McConathy and August Langenobl.

WANT TO BUY BUTTERFLIES.

Ladies Try to Secure Denton Collection for St. Louis.

A movement is on foot to raise money to purchase the Denton collection of butter-flees and moths, now on exhibition in a downtown picture store. Some of the money has already been raised. Mr. Denton had arranged to take his collection away with him to-morrow, but at the request of the indies interested in securing the collection for St. Louis he agreed to remain here another week to give them time to complete their fund.

other week to give them time to complete their fund.

If the collection is secured it probably will be presented to the Museum of Fine Arts, the Academy of Science or some such institution. Mrs. William Bouton of No. 2009 Park avenue is treasurer of the fund. She will receive all donations.

To-Night's Strause Progra The following programme will be played by Eduard Strauss and his orchestra this yealing: